

Faculty of Music, University of Toronto

UNIVERSITY SYMPHONY  
CHORUS & ORCHESTRA

present

*BRAHMS*

*A GERMAN REQUIEM*

Doreen Rao, conductor

Friday, January 24, 1992

8 pm

MacMillan Theatre



# PROGRAMME

Johannes Brahms  
A German Requiem  
For Humankind

Doreen Rao, conductor

## **UNIVERSITY SYMPHONY CHORUS & ORCHESTRA**

Diana Kim, soprano  
Russell Braun, baritone

### **1. Selig sind, die da Leid tragen**

Blessed are those who mourn,  
for they shall be comforted. (Matt. 5:4; also Isa. 61:2-3)  
May those who sow in tears  
reap with shouts of joy!  
He that goes forth weeping, bearing the seed for sowing,  
shall come home with shouts of joy, bringing his sheaves with him.  
(Ps. 126:5-6)

**Choir**

### **2. Denn alles Fleisch es ist wie Gras**

All flesh is like grass  
and all its glory like the flower of grass.  
The grass withers, and the flower falls. (1 Peter 1:24)

Behold, the farmer waits for the precious fruit of the earth, being  
patient over it until it receives the early and the late rain.  
(James 5:7)

the grass withers, and the flower falls  
but  
the word of the Lord abides forever.

And the ransomed of the Lord shall return,  
and come to Zion with singing;  
everlasting joy shall be upon their heads;  
they shall obtain joy and gladness,  
and sorrow and sighing shall flee away. (Isa. 35:10)

**Choir**

**3. Herr, lehre doch mich, dass es ein  
Ende mit mir haben muss**

Lord, let me know my end,  
and what is the measure of my days. (Ps. 39:4)

But the souls of the righteous are in the hand of God,  
and no torment will ever touch them. (Wisd. of Sol. 3:1)

**Bass Solo & Choir**

**4. Wie lieblich sind deine Wohnungen, Herr Zebaoth**

How lovely is thy dwelling place,  
O Lord of hosts!  
My soul longs, yea, faints  
for the courts of the Lord;  
my heart and flesh sing for joy to the  
living God. (Ps. 84:1-2)

**Choir**

**5. Ihr habt nun Traurigkeit**

So you have sorrow now, but I will see you again and your hearts  
will rejoice, and no one will take your joy from you. (John 16:22)

As one whom his mother comforts,  
so I will comfort you. (Isaiah 66:13)



See with your eyes that I have laboured little  
and found for myself much rest. (Ben Sira 51:27)

**Soprano Solo & Choir**

**6. Denn wir haben hie keine bleibende Statt**

For here we have no lasting city,  
but we seek the city which is to come. (Hebrews 13:14)

We shall not all sleep,  
but we shall all be changed, ....  
in the twinkling of an eye,  
at the last trumpet.  
For the trumpet will sound,  
and the dead will be raised imperishable.  
and we shall be changed. (1 Cor. 15:51-52)

Then shall come to pass what was written:  
"Death is swallowed up in victory."  
"O Death, where is your victory?  
O Death, where is your sting?" (1 Cor. 15:54,55)

You are worthy, our Lord and God,  
to receive glory and honor and power,  
for you created all things,  
and by your will they existed and were created.  
(Rev. 4:11)

**Choir & Baritone Solo**

**7. Selig sind die Toten, die in dem Herren Sterben**

"Blessed are the dead who die in the Lord from now on."  
"Blessed, indeed," says the Spirit, "that they may rest from  
from their labors,  
for their deeds follow them. (Rev. 14:13)

**Choir**

*Translation by Paul S. Minear*

## THE HUMANITY OF BRAHMS' A GERMAN REQUIEM

Remarks to the University Symphony Chorus on Johannes Brahms'  
*Ein deutsches Requiem* by Dr. Doreen Rao

As we start the new year and complete the final round of rehearsals, perhaps these thoughts on the humanity of Brahms' *A German Requiem* will help us to connect what we have already learned about the production of the music with our growing ability to interpret Brahms' ideas.

Although Brahms had written a number of choral works and lieder, he did not produce a major work until he was forty. The *Requiem* was his first mature work. Brahms lived under the shadow of Beethoven and, according to Robert Schumann, Brahms was the "the inheritor of Beethoven's mantle." Brahms' profound respect for Beethoven is heard throughout the *Requiem* with direct quotes and paraphrases from Symphonies No. 6 and No. 9.

After Brahms' mother died in 1865, the composer completed six movements of the *Requiem*. However, Brahms denied that the *Requiem* was born of personal grief, insisting that he had "the whole of humanity in mind." In fact, Brahms admitted that he would have preferred to call the work, *A Human Requiem*, rather than *A German Requiem*. The premiere performance of the *Requiem's* six movement version was conducted by Brahms on Good Friday, April 10, 1868 at the Cathedral of Bremen. The premiere was a triumph, but one month later, following personal reflection, Brahms added the fifth movement as a memorial to his mother. The work as we know it today is organized in seven movements.

The spiritual nature of Brahms *Requiem* is indisputable. However, recent scholarship argues that the *German Requiem* is not Brahms' personal message of faith at all, but the resigned voice of a philosophically oriented thinker.

*The German Requiem* does not follow the traditional mass for the dead from either the Catholic or Protestant liturgies. Instead, Brahms selected texts from both testaments which are interwoven throughout the work. The architectural shape of the work begins with three beatitudes from Matthew 5:4 in the first movement, and ends with a beatitude from Revelations 14:13 in the seventh movement. The central fourth movement is based on Psalm 84: 1,2 & 4.

Because Brahms refused to include references to the resurrection of Christ, he was able to address his "human requiem" to all, "irrespective of creed." The beatitudes taken together express the meaning of mourning, qualified as acts of sowing, weeping, and going forth, and comfort expressed as reaping, shouts of joy and homecoming. The musical shifts required to portray the opposites of mourning and comforting pose both personal, and technical challenges for the singers involved in performing Brahms' *Requiem*. Shifting from weeping to shouts of joy is not easy on the emotions or the human voice!

The music, like the words, accents the promises of God. In his book *Death Set to Music*, Paul Minear suggests that the biblical words inspired in Brahms "a choral richness in which a contagious serenity is shared with the audience." Because Brahms ends the *Requiem* with the same themes he established in the first movement, Minear suggests that the composer places the entire work inside the "brackets of blessedness and joy."

The fourth movement is the centrepiece of this work. The Psalm text: "... my heart and flesh sing for joy to the living God", shifts the image of the dying petitioner to that of the living God. Perhaps by singing God's praise, we become qualified to dwell in God's house. (Let's hope so!) There seems to be a close relationship in the fourth movement between the flesh singing and the soul longing, as if longing and singing are not two separate activities, but one.

In the final movement, it becomes clear that Brahms's *Requiem for Humankind* is concerned not so much with "death", but with our living relationship to God.



Because Brahms repeats the music of the first movement in the final movement, says literary scholar Paul Minear, Brahms indicates "a desire to bind those who die with those who mourn their deaths, and perhaps suggest that this bond, which death always appears to break, is forged by the common bond to God."

I wish each of you the gift of faith that emanates from Brahms' *Requiem for Humankind*. I hope that your musical journey will bring you the comfort and confidence you need to make life's "passages" from weeping to shouts of joy. I would like to dedicate my first performance of Brahms' *Requiem* to the memory of my mother. I invite each of you to dedicate your part of this important event to those whom you mourn with the hope that you will be comforted.

#### In Memoriam

In memory of my mother, Doreen Baillargeon, (1923 - 1990)

In memory of my mother, Pauline Kong, (1926 - 1991)

In memory of Marlene Marwah, (1919 - 1991)

In memory of Ricardo Noronha, (1938 - 1990)

In memory of Harry Knights, (1891 - 1973)

In memory of David Pedersen, (1959 - 1991)

In memory of Jim Lackie, (1932 - 1988)

In memory of Mary Bulzomi, (1924 - 1987)

In memory of my parents, Jennie & Rex

In memory of Jacqueline Toth

In memory of Molly Ceni

## TONIGHT'S ARTISTS

Conductor and master teacher **DOREEN RAO** is recognized internationally as one of North America's leading authorities on music performance in music education. Since 1988, Doreen Rao has served as Director of Choral Programmes at the University of Toronto Faculty of Music where she teaches in Music Education and conducts the University Symphony Chorus and Chamber Singers. Prior to her arrival at the University of Toronto, Doreen Rao held a dual appointment as assistant conductor of the Chicago Symphony Chorus and music director of the Glen Ellyn Children's Chorus, an outstanding music performance program recognized as a model for American music education and acclaimed for its award winning recordings with the Chicago Symphony Orchestra. During her long association with the Chicago Symphony Orchestra and Chorus, Doreen Rao helped prepare recorded performances that won four Grammy Awards and a Grand Prix du Disque under Margaret Hillis and Sir Georg Solti. In addition, she prepared choral works and conducted back stage for performances with Claudio Abbado, James Levine, Daniel Barenboim, Edo de Waart, Leonard Slatkin, Michael Tilson Thomas and Helmut Rilling. A CBS television documentary called Doreen Rao's musical achievements "extraordinary."

Dr. Rao made her conducting debut at London's Royal Festival Hall in 1980 with a contemporary American choral program featuring Aaron Copland and Charles Ives and her New York conducting debut with the American Symphony Orchestra in the 1985 world premiere of Chicago composer Sheldon Elias' *Aesop of Phrygia*. In May 1990, she conducted the Manhattan Philharmonic and a festival of International Choirs in Concert at Carnegie Hall for the New York premiere of *Songs of the Lights* written by Canadian composer Imant Raminsh. She has appeared extensively as guest conductor and choral clinician throughout the world with recent conducting appearances in the U.S.A., Poland, Czechoslovakia, Finland, and Namibia. Rao has just returned from Southern Africa where she was the first woman to conduct the National Symphony Orchestra.



Recognized for her commitment to the future of music performance in the schools, Dr. Rao is the author of numerous books and articles on choral music education published by Boosey & Hawkes. She has been honoured by the YWCA as "Outstanding Leader in Arts and Culture" and by her colleagues of the American Choral Directors Association for "Her Commitment to Choral Excellence." Doreen Rao holds a Ph. D from Northwestern University. She has served on music panels for the Illinois Arts Council, the Ontario Arts Council, the Canada Council and the National Endowment for the Arts.

**RUSSELL BRAUN**, an engaging young baritone, was born in Frankfurt, Germany and received his early education there. He recently completed his studies at the University of Toronto's Opera Division and already maintains a busy schedule of operatic and solo engagements. During the 1991-92-93 seasons he will star in the *Barber of Seville* as Figaro, in *Così fan Tutte* as Guglielmo, and in *The Magic Flute* as Papageno with the Canadian Opera Company. Last fall he sang in the COC's production of *Madama Butterfly* and has appeared in the same opera in the role of Yamadori with Opera Hamilton. Mr Braun can be heard on the popular Classical Kids recordings, *Beethoven Lives Upstairs* and *Mozart's Magic Fantasy*.

**DIANA KIM** is currently in her fourth year of her Mus. Bac. (Performance) degree at the Faculty of Music, studying with Prof. Mary Morrison. She is a member of the University of Toronto Chamber Singers. Diana Kim will be one of the featured soloists at the University of Toronto Chamber Singers and Orchestra concert at Lincoln Centre, New York City, in February, 1992.

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UNIVERSITY OF TORONTO SYMPHONY

Pierre Hétu, director

Violin I

Andrea Aron  
Jeremy Bell  
Melissa Exmundo  
Corey Gemmell  
Anna Kolesar  
Xiao-Hui Liao  
Richard Mascall  
Stevan Pepa  
Tara-Louise Perrault  
Gabriel Pliego  
Konstantin Popovic \*  
Erika Raum  
Colin Ryckman  
Deanna Vardy

Violin II

Nancy Case  
Sara Davey  
Debbie Diamond  
Mark Fewer  
Karen Graves  
Sophia Kim  
Boris Kris  
Peter Krysa  
Amanda Lee  
Chui-Tan Lee  
Kevin Merkley  
Nadine Odynski  
Lauren Siba  
Marina Zelter +

\* Concertmaster  
+ Principal  
Manager  
William Wilcox

Viola

Cindy Babyn  
Nikki Buechler  
Sherry Chen  
Katherine Hill  
Grace Law  
Richard Lee  
Rachel Sells  
Sam Yeung +

Cello

Daniel Ariaratnam  
Lois Chia  
Mary-Katherine Finch  
Jeremy Findlay  
Man Keung Ngai  
Cheryl Ockrant  
Vladimir Orloff  
Cindy Song  
Margaret Tobola +

Double Bass

Thomas Artiss  
Christopher Berti  
Patrick McPhail  
Reuven Rothman +  
Wayne Schmidt  
Gregory Sheldon

Flute

Chenoa Anderson  
Megan Winsor

Piccolo

Kevin O'Donnell

Oboe

Anita Fesus  
Judy Rietveld

Clarinet

Linda Switt  
Sigal Hechlinger

Bassoon

Christine Cardinal  
Daniel Restivo

Horn

Rebecca Davies  
Venko Deligrudev  
Jason Galamaga  
Jane MacKay

Trumpet

Jason Czuba  
Scott Harrison

Trombone

John Balsillie  
William Carn  
Bram Creighton

Tuba

Paul Bird

Harp

Julia Seager

Tympani

Craig Hunter



## UNIVERSITY OF TORONTO CHAMBER SINGERS

### Sopranos

Jennifer Clucas  
Teri Ann Dunn  
Stacey Fraser  
Barbara Hannigan  
Christine Howlett  
Sharla Nafziger  
Marian Sjolander

### Altos

Diana Kim  
Cheryl Lake  
Nanette Masson  
Melanie Paul  
Peggy Slegers  
Barbara Vermeulen

### Tenors

Matthew Baddeley  
Christopher Beall  
Dean Kustra  
Mark McCallen  
Gary Mouldsdale  
Ian Riddell  
Douglas Smith

### Basses

Alexander Anastasopoulos  
Gary Brown  
David De Jong  
Christopher Ryan  
Geoffrey Sangwine  
James Westman  
Sheldon Wong

## UNIVERSITY SYMPHONY CHORUS

### Student Members

#### Soprano

Hehsun Chun  
Alice Hayward  
Lisa Iwasaki \*  
Anita Kwok  
Susan Lexa  
Andrea Ludwig  
Jennifer Maines  
Olga Mychajluk  
Dini Odinski  
Bonnie Rosenberg  
Doreen Taylor  
Esther Tse  
Rebecca Whelan  
Anne Wright

#### Altos

Paula Babb+  
Andrea Bellefeuille  
Janet Brenneman\*  
Joan Curry  
Judith DeHaney  
Hilary Knox  
Rhonda Lennie  
Batya Levy\*  
Deborah Maes  
Colleen Morrison  
Yee Man Tsui  
Jennifer Tyrwhitt  
Vilma Vitols  
Marianne Zin

#### Tenors

Rob Herriot  
Rick Hlir  
Stephen Holloway

#### Basses

Allen Alexander  
Kerim Anwar  
Joe Argentino  
David Baitz  
Rob Baker  
Tony Bergamin  
Victor Ceni  
Martin Cheng  
Deon Flash  
Jonathan Freeman  
Drew Gill  
Mike Hall  
Ho Lee  
Rob Matys  
Matt Pines  
David Pratt  
Colin Roche  
Warren Seale  
Marc Sottile  
David Szanto  
Marc Toth  
Anthony Zarb



Community Members

Sopranos

Talin Arzumanian  
Rosemary Beattie  
Francis Bianchi  
Anne Bolger  
Lois Bradley-Bell  
Cathy Cassel  
Joy Chan  
Cheryl Haney  
Anne Kong  
Joan MacNeil  
Sophia Panousopoulos  
Connie Price  
Friederike Runge  
Madhu Sethi  
Rebecca Simkin  
Carol Smiley  
Sharon Totafurno  
Mimi Wong

Altos

Lise Beaupré  
Karen Bender  
Elizabeth Block  
Brigid Brady  
Blewett Cathy  
Lori Dolloff  
Elizabeth Elliott  
Sandra Gazetos  
Ariela Getrajhender  
Judy Ginou  
Janet Hinton  
Rosalyn Irvine  
Carol Kerr  
Sara Lackie  
Elizabeth Legget  
Marlene Marwah  
Reta McWhinnie  
Barbara Muirhead  
Chrisiane Palmer  
Jennifer Pierson  
Liz Radzick  
Audrey Stacey  
Kathy Treganowan  
Leanne Waters

Tenors

Ken Beattie  
Joaquin Espinoza  
Thomas Kemple  
Bert Roest  
George Yu

Basses

Ross Aiken  
Mark Bell  
David Bowser  
Alan Elliot  
Mike Griffin  
Neil Johnston  
Neil Langley  
James McGowan  
Arpád Molnar  
Carlos Noronha  
David Pratt  
Reid Robins  
Henry Rose  
Gerard Stocker

+ Manager  
\* Section leader

Assistant conductor  
Oksana Rodak  
Accompanist  
George Brough

MacMillan Theatre

Fred Perruzza, Director of Theatre Operations  
Jim Earls, Technical Assisant  
Paul McCutcheon, Production Assistant